



Р.ЩЕДРИН

АННА

КАРЕНИНА

КЛАВИР

R. SHCHEDRIN
ANNA
KARENINA

LYRIC SCENES
BALLET IN THREE ACTS

LIBRETTO BY B. A. LVOV-ANOKHIN
ON THE SUBJECT OF LEV TOLSTOI'S NOVEL

PIANO REDUCTION BY THE COMPOSER

STATE PUBLISHERS "MUSIC"
MOSCOW 1974

Р. ЩЕДРИН

АННА

КАРЕНИНА

**ЛИРИЧЕСКИЕ СЦЕНЫ,
БАЛЕТ В ТРЕХ ДЕЙСТВИЯХ**

**ЛИБРЕТТО В. А. ЛЬВОВА-АНОХИНА
ПО МОТИВАМ РОМАНА Л. Н. ТОЛСТОГО**

ПЕРЕЛОЖЕНИЕ ДЛЯ ФОРТЕПИАНО АВТОРА

**ИЗДАТЕЛЬСТВО «МУЗЫКА»
МОСКВА 1974**

ДЕЙСТВУЮЩИЕ ЛИЦА

АННА КАРЕНИНА

ВРОНСКИЙ

КАРЕНИН

СТАНЦИОННЫЙ МУЖИК

КИТИ

БЕТСИ ТВЕРСКАЯ

КНЯЗЬ ТВЕРСКОЙ

ТУШКЕВИЧ

КОРСУНСКИЙ, распорядитель бала

СЕРЕЖА

МАХОТИН, КНЯЗЬ КУЗОВЛЕВ, ГОЛИЦЫН —

офицеры на скачках

КАПИТОНЫЧ, лакей у Карениных

КНЯЖНА СОРОКИНА

ДЖУЛЬЕТТА

РОМЕО

} солисты итальянской оперы (певцы)

Высший петербургский свет, дамы, кавалеры, офицеры,
лакеи, станционная публика.

© Издательство «Музыка». 1974 г.

Майя Плисецкой, неизменно

АННА КАРЕНИНА

лирические сцены, балет в трех действиях^{*)}

Родион ЩЕДРИН

ДЕЙСТВИЕ ПЕРВОЕ

(1971 г.)

1. Пролог. Вокзал Николаевской железной дороги

Andante assai (♩ = 46-50)

V-ni I
Fl.
Cl.
p

(rit.) 1 Doppio movimento

pp

mf

V-ni I

The musical score is written for piano and includes parts for Violin I, Flute, and Clarinet. It begins with a tempo marking of 'Andante assai' and a note value of '♩ = 46-50'. The score is in 4/4 time and features a key signature of one sharp (F#). The first system shows the beginning of the piece with a piano (p) dynamic. The second system includes a tempo change to '(rit.)' and then '1 Doppio movimento'. The third system continues the music with a piano (pp) dynamic. The fourth system shows a change to a mezzo-forte (mf) dynamic. The score ends with a final measure marked 'V-ni I'.

^{*)} В партитуре балета использована музыка инструментальных сочинений П. И. Чайковского, совпадающая по времени написания с годами замысла и создания Л. Н. Толстым романа «Анна Каренина».

Fl. alto

2 Cl. *p*

(poco rit.)

3 (a tempo) ЗАНАВЕС Медленно высвечивается перрон вокзала. Встречающая публика, лакеи...

pp *p sotto voce* Ob., Cor. i., Fl. Cl. Fag. *Ped. sempre*

4 Picc. *tr* *pp* Fl. alto Fl. *pp* Ob. Cor. V-c. *mp legato*

Среди встречающих- Вронский.

Arpe V-le *mp legato*

V-ni I poco animato V-ni II

rit. 5 Появление Анны a tempo

cres. f dim.

Cl. p

Взгляды Анны и Вронского встречаются. Дурное предзнаменование - станционный мужик.

(a tempo)
Tr-ni con sord., P-tti
f Ottoni (rit.)

6 Senza metrum, più mosso

Flati mf dim. pp

(Ped.)

7 В лучах света Анна и Вронский - они вновь смотрят друг на друга.
Tempo I

Fl. pp p G.P. attacca

2. Бал. Котильон

Allegro (♩ = 63-66)

Tutti *ff*
 Archi
 Flati
 Tr-be

8 Tutti

fff *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

9

Кити и Вронский

(оркестр на сцене: 1 Fl., 6 V-ni, 2 V-la, 2 V-o.)

Fl.

p

10

V-ni

Fl.

sim.

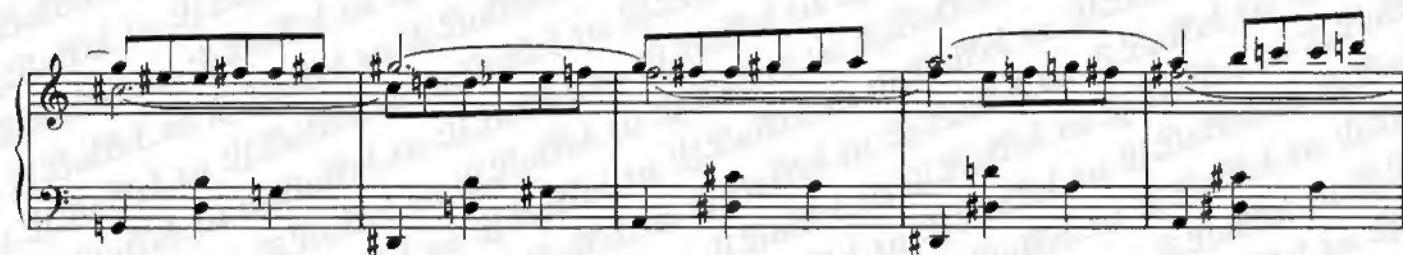
11

(оба оркестра)

2 Fl.

mf marc.

p



First system of the musical score, featuring a treble and bass staff. The treble staff contains a melodic line with various accidentals and a slur. The bass staff has a lower melodic line with a slur and a small upward-pointing line with a 'y' above it.

14

V-ni

più f

sim.

Second system of the musical score, marked with measure number 14. It includes the instruction 'V-ni' and dynamic markings '*più f*' and '*sim.*'. The system continues the melodic and harmonic development from the previous system.

Fl

mf

Third system of the musical score, featuring a woodwind part (Flute) marked 'Fl' and a dynamic marking '*mf*'. The system shows the interaction between the woodwind and the lower strings.

15

f marc.

Fourth system of the musical score, marked with measure number 15. It includes the dynamic marking '*f marc.*'. The system features a more active bass line and sustained chords in the treble.

sf

sf

Fifth system of the musical score, featuring dynamic markings '*sf*' in both staves. The system shows a continuation of the rhythmic and harmonic patterns.

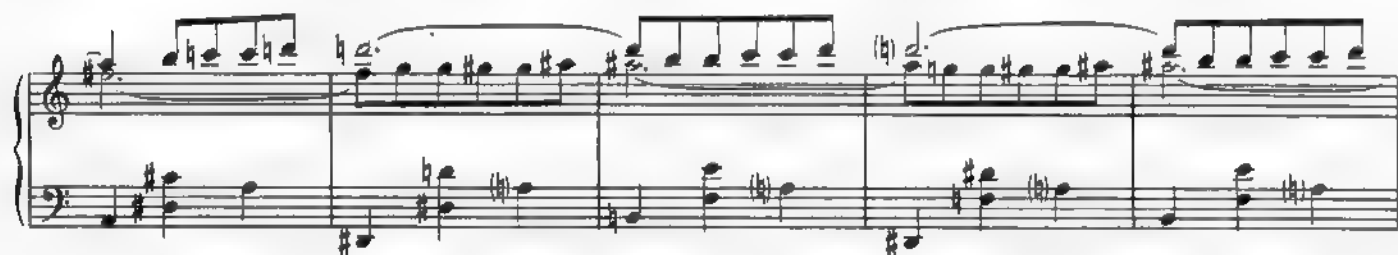
poco allarg.

16 a tempo (оркестр на сцене)

ff

Fl *mf*

Sixth system of the musical score, marked with measure number 16. It includes the tempo change 'a tempo (оркестр на сцене)' and dynamic markings '*ff*' and '*mf*'. The system concludes with a final chord and a woodwind entry.



Cel. Fl. 19 *Tutti* Появление на балу Анны

20

21 (оркестр на сцене) Fl. *G.P.*

3. Мазурка (соло Анны)

Moderato elegante, sempre poco rubato (♩=88-92)

(оркестр в яме)

V-ni

p grazioso, sotto voce sempre

Fl. alto
Cl. *legatiss.*

poco rit.

22 a tempo
Cl.

mp
V-le
V.o.

poco

The musical score is written for piano and includes parts for a string quartet (V-ni), flute (Fl. alto), and clarinet (Cl.). The tempo is 'Moderato elegante, sempre poco rubato' with a metronome marking of 88-92. The key signature has one flat (B-flat major or D minor). The score is divided into five systems. The first system shows the piano introduction with a 'p' dynamic and 'grazioso' character. The second system introduces the flute and clarinet with a 'legatiss.' marking. The third system continues the piano accompaniment. The fourth system features a 'poco rit.' marking followed by a '22 a tempo' section where the clarinet plays a melodic line. The fifth system concludes with a 'poco' marking and a final piano flourish.

rit.

23 a tempo

V-ni

2 Fl. stacc.

V-ni I poco espress.

24

mp

V-e. poco distinto il basso

rit.

pp

4. Танец Анны с четырьмя кавалерами

Общество восторгается Анной, она - царица бала.

Allegro (♩ = 63 - 66)

Archi

ff

Flauti

25

Archi

sf sf sf sf sf sf

sim.

sim.

8

(♩ = ♩)

attacca assoluta

Анна с первым кавалером

26 Doppio meno

(♩ = ♪) Cl.

sub. p semplice

Archi

V-c. legato

27 Анна со вторым кавалером

Fl.

pp

V-ni I *legatiss.*

mf

Cor. legato

28 Анна с третьим кавалером

Ob. *p*

V-c. legato, poco distinto

cresc. *f* dim.

29 Анна с четвертым кавалером - это Вронский. Первое дуэтино Анны с Вронским.

V-nll *pp*

Fl. alto, Cl.

p legatiss., dolciss.

poco animato

cresc.

allarg. a tempo poco espress.

30 V-nll *pp* cresc.

mf cant. Fl. 4 Cl. *sf* dim. *pp* *ten.* *attacca*

5. Бал продолжался... Бологое; метель

Растерянность Кити. Анна покидает бал. Лакей подает ей шубку...

Allegro (♩ = 63-66)

The musical score is written for piano in 3/4 time, with a tempo marking of Allegro (♩ = 63-66). The key signature has one sharp (F#). The score consists of five systems of two staves each. The first system begins with a forte (ff) dynamic. The second system includes a first ending bracket. The third system continues the melodic and harmonic development. The fourth system starts with a measure number of 31 in a box and features a rapid sixteenth-note passage in the right hand. The fifth system concludes with a first ending bracket and a final forte (ff) dynamic marking.

32 (оркестр на сцене) Кити и Вронский, который весь под впечатлением от встречи с Анной

2 Fl.

33 (оба оркестра)

V-ni

Fl. *p*

sim.

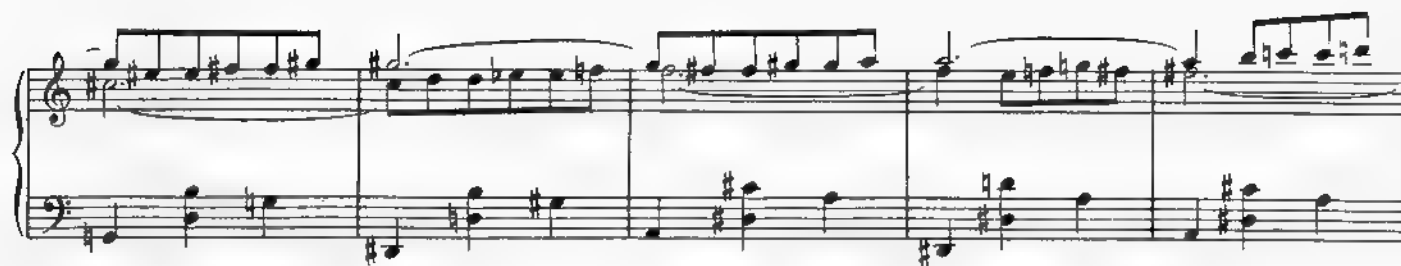
34

mf marc.

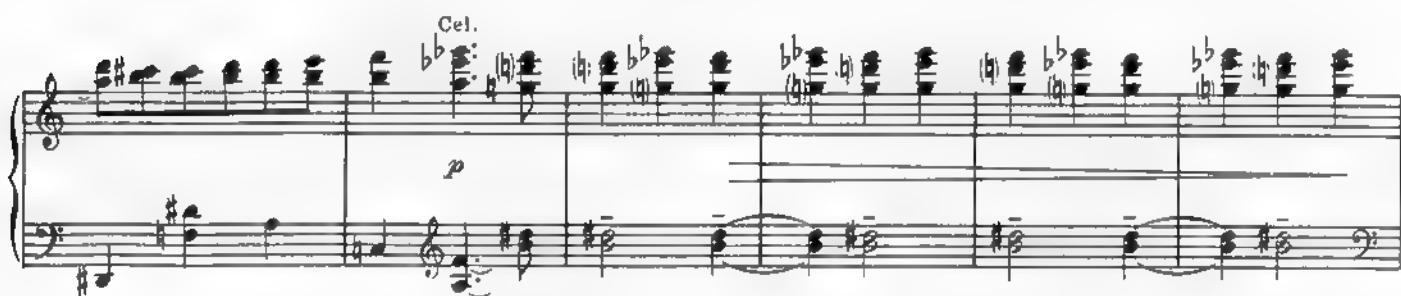
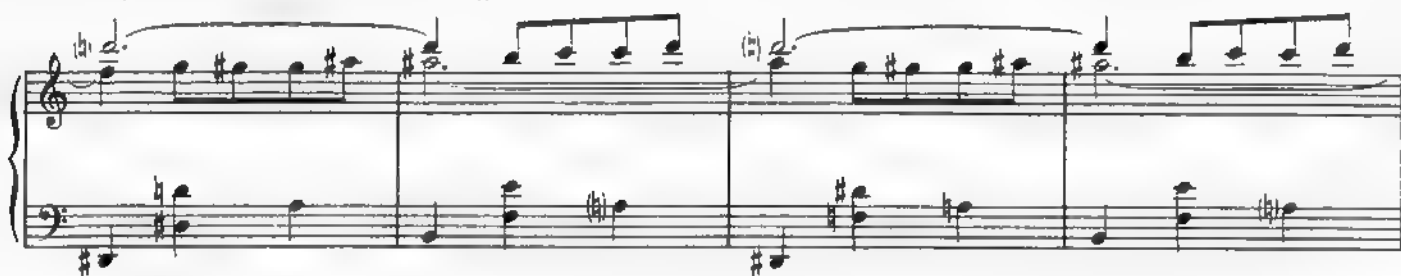
2 Fl.

p

mf



35 Сцена бала постепенно гаснет...

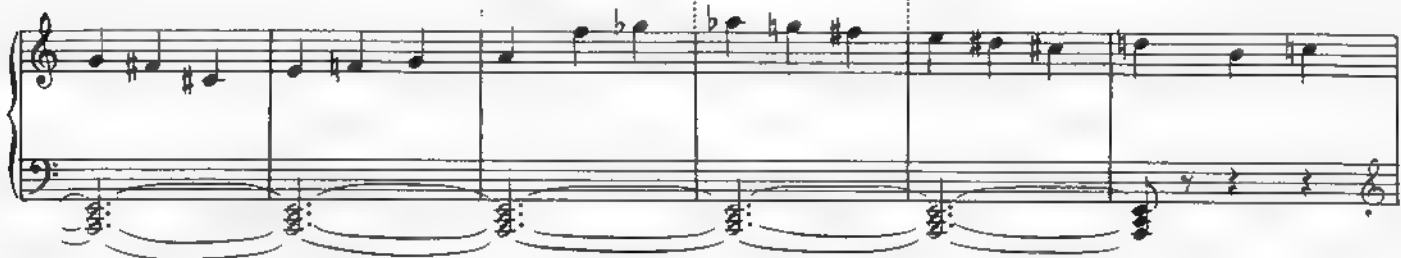


36 В луче света: Анна одна в метели (Бологое)

Tr-be con sord.



Sciumofono



37

Fl.
ppp legatiss.

Cl. I
ppp legatiss.
(Ped.)

2 Cl.

Fl., Fl. alto
(*ppp*)

38

Fag.
p

Ob., Cl.
mp quasi eco
accento in p

(Ped)

39 Воспоминания о бале

2 Fl.

pp

41

Tr-be con sord., Cor. ingl.

accento in mf

p

Fl. Cl.

accento in p

pp

(d=d)

Сольная вариация - „Метель“

41 Listesso tempo

(♩ = 92)^{*)}

Andre 3 3 3 3 3 3 3 3

ppp

(Ped.)

pp

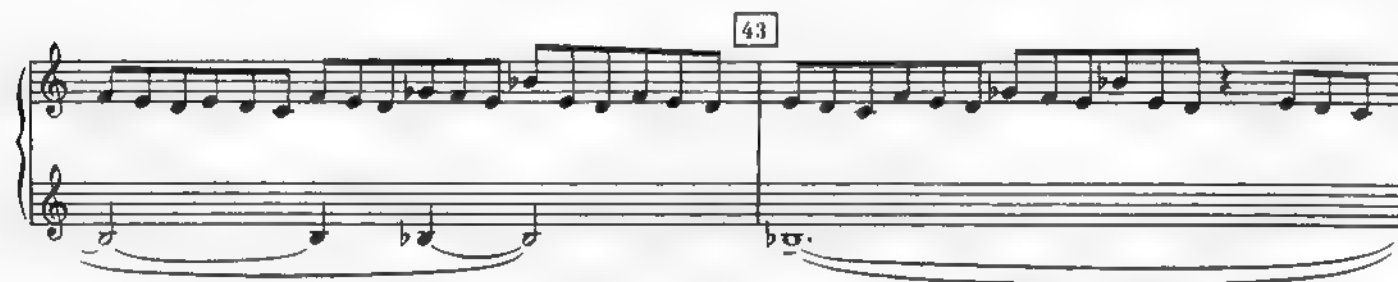
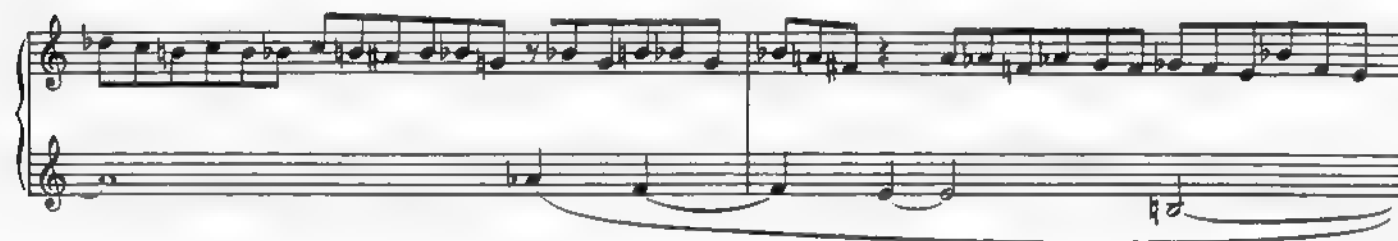
mf distinto

(poco Ped sempre)

42

cresc.

*) ♩ = 92



First system of the musical score. The piano part (left) begins with a *p* (piano) dynamic. The woodwind part (right) features a Flute (Fag.) entry with a *p* dynamic. A long slur connects the piano's left and right hands across the system.

Second system of the musical score. The piano part continues. The woodwind part includes a Clarinet (Cl.) and Flute (Fag.) entry. A Violoncello (V.c.) part is marked *poco sf* *distinto*. A measure number box containing "44" is positioned above the piano staff.

Third system of the musical score. The piano part continues. The woodwind part includes an Oboe (Ob.) entry. A *sf* (sforzando) dynamic is marked in the piano part. A slur connects the piano's left and right hands across the system.

Fourth system of the musical score. The piano part continues. The woodwind part features a Flute (Fag.) entry. A *sf p* (sforzando piano) dynamic is marked in the piano part.

Fifth system of the musical score. The piano part continues. The woodwind part features a Flute (Fag.) entry. A *sf* (sforzando) dynamic is marked in the piano part.

Sixth system of the musical score. The piano part continues. The woodwind part features a Flute (Fag.) entry. A *p* (piano) dynamic is marked in the piano part. A measure number box containing "45" is positioned above the piano staff, with the instruction *(d=d)* below it. A Pedal (Ped.) instruction is at the bottom.

* Ped. * Ped.

cresc * Ped. *

Ped. * Ped.

(d=d)

46 Внезапное появление Вронского

V-nl Cor. V-nl

ff $f \rightarrow pp$ $f \rightarrow pp$ pp f f

Tr-be con sord. V-nl Cor. V-nl

f (\sharp) f espress. ff (d=d)

47 Дуэт преследования - первый из „сюиты преследования“

Allegro inquieto (♩ = 92 - 96)

(♩ = ♩ subito)

V-ni I

sub. p, ma con passione

Cl., Fag.

cresc.

48

mf *p*

f *p*

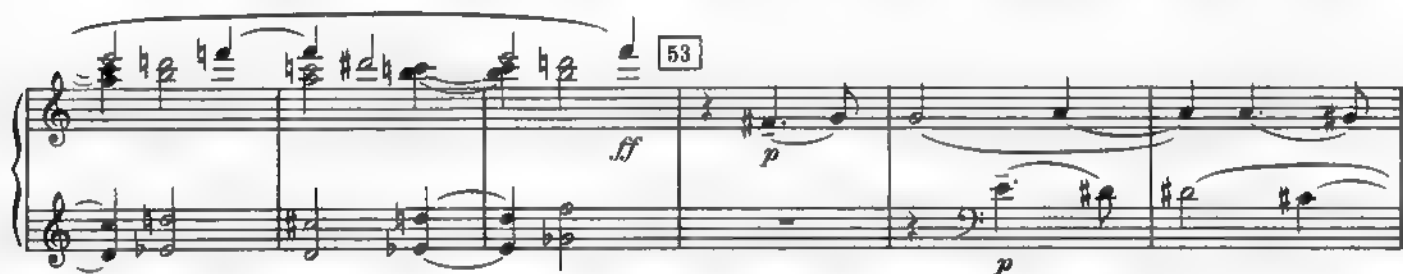
49

mf

50 *p pp* V-nl I, II

cresc. *f*

51 *f*



55

ff

p

dim.

56

Archi

pp leggiero

p

cresc. poco a poco

57

Flauti

poco allarg.

ff

attacca

6. Петербург. Салон княгини Бетси Тверской

Появление Каренина

Andante assai (♩ = 46-50)

C-b. flag. *ppp* 3 Cl. *quasi f senza espress.* *mf*

54

Анна и Каренин медленно уходят. Высвечиваются очертания

Петербурга (соло художника). Вроцкий один. „Бесшумные, незаметные“ лакеи принимают у него пер-

55

чатки, головной убор. Он уже в салоне княгини Бетси Тверской.

Светское *pas de trois* - Бетси, кн. Тверской и Тушкевич

Andante (♩ = 63-58) *improvvisare in modo di romanza, quasi Cadenza*

60

Piano solo (на сцене) *mf legato, cantab. poco rubato*

Orch. *morendo* *lunga*

Piano solo (на сцене)

Piano solo (на сцене) *pp*

Piano solo (на сцене) *(rit.)* *(a tempo)* *p*

Piano solo (на сцене) *(poco rit.)*

61

(a tempo)

Piano solo (на сцене)

Archi

Orch.

Piano solo (на сцене)

Orch.

62

Piano solo (на сцене)

Archi legato

Orch.

*) При исполнении одним пианистом ноты, награвированные мелко, не играют.

Благосклонная сплетня света...

63

Piano solo (на сцене)

Orch.

Fl.

pp

Fati

p

Появление Анны с Карениным

Два лакея докладывают о приходе Карениных.

rit.

64 a tempo

Piano solo (на сцене)

Orch.

cresc.

mf

p

p legato

Встреча с Вронским

Piano solo (на сцене)

Orch.

2 Fag., Cl. basso

poco sfp

Tr. ni, V-c., C-b. (tremolo)

mf

dim.

p

Ped.

pp

65

Piano solo
(на цитре)

mf

rit.

Orch.

morendo

lunga

a tempo

Piano solo
(на цитре)

p cant.

Orch.

66

Piano solo
(на цитре)

rit.

(stesso) a tempo

Orch.

Arch.

pp

sim.

sim.

Piano solo
(Ha che)

quasi f

Orch.

poco

Piano solo
(Ha che)

p

Orch.

pp 3 *sim.*

sim.

67

Piano solo
(Ha che)

quasi f

rit. molto (♩♩) = ca. d.)

pp

Orch.

pp 3

Внутри *pas de trois* – дуэт Анны с Вронским, второй из „сцены преследования“

68 Allegro (♩. = ca 92-96)

Piano solo (на сцене) *Piano solo tacet*

Orch. *Archi con sord.*
pp ma con passione
Ped. *

Orch. *cresc. poco*
Ped.

Orch. *a poco*
** sempre sim.*

69

Orch.

Orch.

70

Piano solo (на сцене)

f espress *sim.*

Orch.

Piano solo (на сцене)

71

Orch.

Piano solo (на сцене)

cresc *ff*

Orch.

Общество замечает... Бетси отводит Анну, Тушкевич - Вронского.

72 Tempo I (Andante ♩ = 63-58)

(♩. = ca ♩ (♩♩))

rit.

Piano solo (на сцене)

quasi ff

Orch.

a tempo

p cantab.

73

Piano solo (на сцене)

Orch.

sim.

pp

sim.

Piano solo (на сцене)

mf

p

mp

Orch.

poco

pp

Piano solo (на сцене)

Orch

pp *mf* *rit.*

74 Каренин предлагает Анне ехать домой. Она отказывается. Каренин уходит один.
a tempo

Piano solo (на сцене)

Orch

p *pp* *mf senza espr.* *p* *dim.*

Piano solo tacet

Archi

2 Fag., Cl. basso

(♩ (♩) = ca ♩)

75 Анна, колеблясь, направляется вслед за Карениным, но путь ей вновь преграждает Вронский-
Allegro (♩. = ca 92 - 96)

Orch

pp *ma con passione, legato*

V-ni

Ottoni

(♩ (♩) = ca ♩)

третий дуэт из „сюиты преследования“

Orch.



76



77





Анна и Бронский застывают в статичной позе. Общество смотрит на них с нескрываемым осуждением - дорнеты направлены на них, как прицелы



снайперских винтовок В луче света - Каренин. Он один дома Свет с Анны и Бронского снимается.



7. Размышления Каренина

Sostenuto (♩=69-72)
(d.=ca ♩)

Tr-ba, Tr-ne

C-b. solo

80

81

V-ni sul tasto

ppp

Cl.

ppp

82

Бой старинных часов ... Проход

pp

лакей с зажженным канделябром ... Каренин отсылает лакея.

83

(C.-b solo)

f

legato

Ob.

V-le flag

ppp

3 Fl

mf

Fl. alto

84

f

cresc.

rit. molto

(pizz.)

(arco)

(pizz.)

(arco)

(flag.)

pp

mp

attacca

8. Объяснение Каренина с Анной

Входит Анна.

Allegro moderato recitando (♩ = 116-120)

Fl. *p sotto voce* V-ni I, II, V-le *p*

Fag. *p*

3 Cl., Cor. ingl., Cl. basso *f* Fag., V-c. *sf* 85 Fl. *p*

p

3 Cl., Cor. ingl., Cl. basso *f* 86 Fl. alto *pp* C-b. tutti *quasi f*

Cl. *pp*
legato

Fl. *p*

87 *p*

Fl. alto *pp*
V.c., C-b. *quasif*

2 2 2

88 V-ni I *mf poco espress.* *dim.* *pp* V-ni I *p* (C-b. pizz.) *poco sf* *ff*

p *poco mf* *poco sf* *poco sf* *p*

89 *pp legatiss.*

poco f legato C-b.

90

cresc.

quasi f

91

Senza metrum (più mosso)

mp

dim.

rit.

ppp

Каренин уходит. Анна одна на авансцене: „Поздно уж, поздно...“

Tempo I (♩ = ♩), ma poch. meno mosso (♩ = 104 - 108)

92

p cantabile

Fl.

Archi pizz.

rit. molto

pp

attacca

9. Сон Вронского

Tempo precedente

2 Arpe Tr-be con sord. Cl. Ob., Cor. ingl. Fl

ppp *pp sotto voce*

Ped.

93 Senza metrum, lo stesso tempo

V-ni I, II div. in 8

ppp

* Ped.

Celesta

pp

(a tempo)

Fl. alto

pp

C-b. solo *pp legato*

Arpa

Cel.

ppp

(rit.)

*

Видения Анны: три-четыре Анны (солистки)

94 *Meno mosso*

pp
Archi div. (legato e tremolo)
p poco espress., legato

cresc.

allarg.

Появление станционного мужика, каким мы его видели в прологе, „говорящего по-французки”...

95 *Tempo I*
Ottoni con sord.

ff marc.

96

Arpe *p* 3 3

Cor. *mp*

V. o. *quasi f, distinto*

cresc.

V. ni

97

Fl. a 3

sub. *p*

P. no con sord.

(poco rit.)

98 Senza metrum, lo stesso tempo

V-ni I, II div. in 8

Cel.

pp

T-tam b

8

ppp

Ped.

Arpa II

mp

Arpa I

ppp

3

3

3

99 Fl.

pp

P-no con sord.

morendo

ppp

7

attacca

10. Падение Анны

Анна - еще на паузу - статично появляется у нижнего портала сцены. Вронский через всю сцену броса-

Allegro appassionato (♩ = 144)



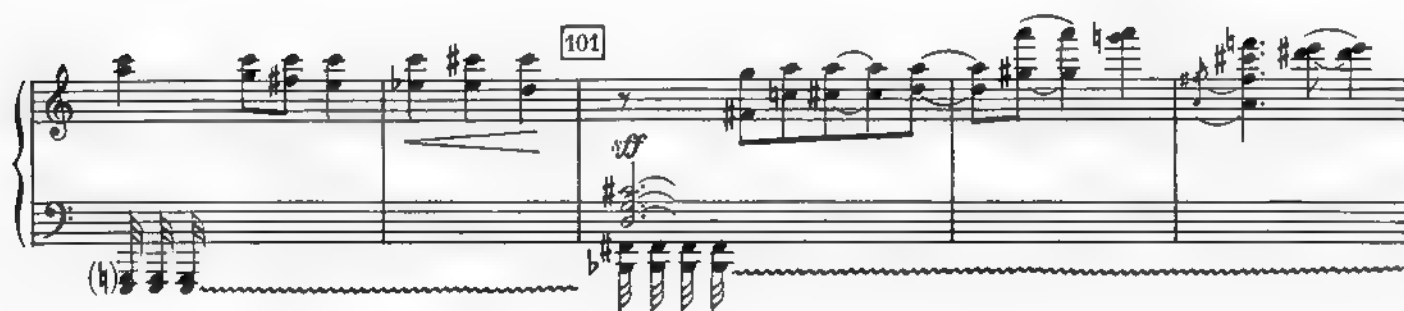
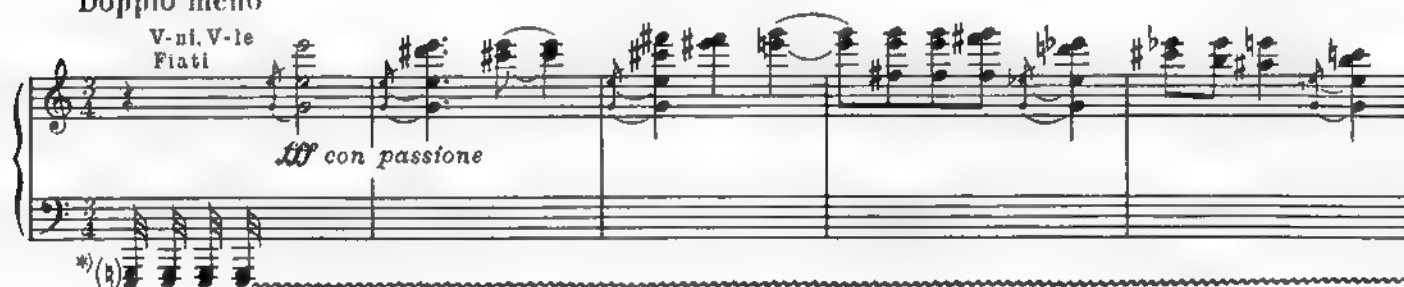
ется к ней.



Doppio meno

V-ni, V-le
Fati

ff con passione



*) Быстро как только возможно.

First system of musical notation, measures 98-101. The treble staff features a complex melodic line with many accidentals (sharps, flats, naturals) and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, measures 102-105. Measure 102 is marked with a box containing the number 102. The notation continues with intricate melodic and harmonic details, including various accidentals and slurs.

Third system of musical notation, measures 106-109. Measure 106 is marked with a box containing the number 103. The tempo marking *allarg.* (allargando) appears above the staff. The music features a mix of melodic lines and dense chordal textures.

Fourth system of musical notation, measures 110-113. Measure 110 is marked with a box containing the number 104. The tempo marking *a tempo* is present. The system includes dynamic markings such as *fff* (fortissimo) and *ff* (fortissimo), along with various accidentals and slurs.

Fifth system of musical notation, measures 114-117. This system continues the musical development with complex melodic lines in the treble and supporting harmonies in the bass, featuring many accidentals and slurs.

Sixth system of musical notation, measures 118-121. Measure 118 is marked with a box containing the number 105. The system concludes with dynamic markings like *fff* and *ff*, and continues the intricate melodic and harmonic patterns.

106

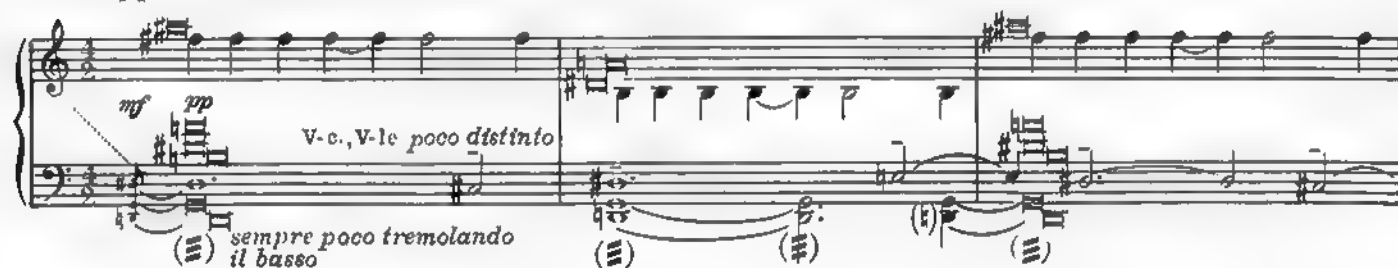
legato

107

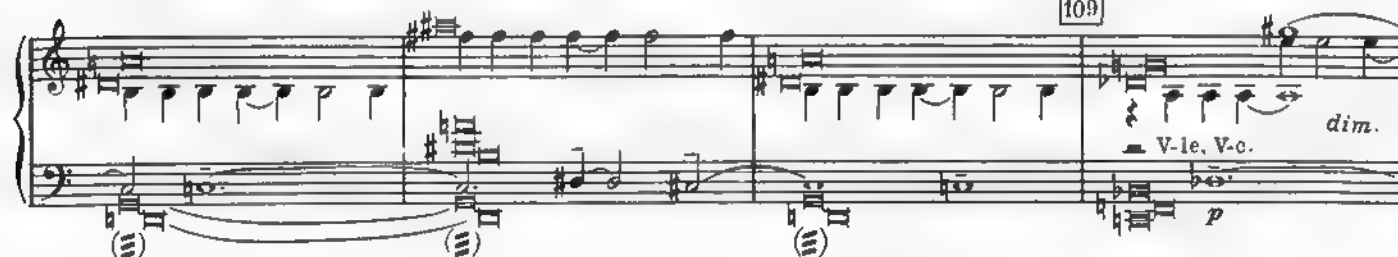
*poco rit.* (♩ = 4)

108

Doppio movimento (Sostenuto ♩ = ca 63-66)

*sempre poco tremolando
il basso*

109

*dim.**V-le, V-c.**p*

ЗАНАВЕС МЕДЛЕННО ОПУСКАЕТСЯ

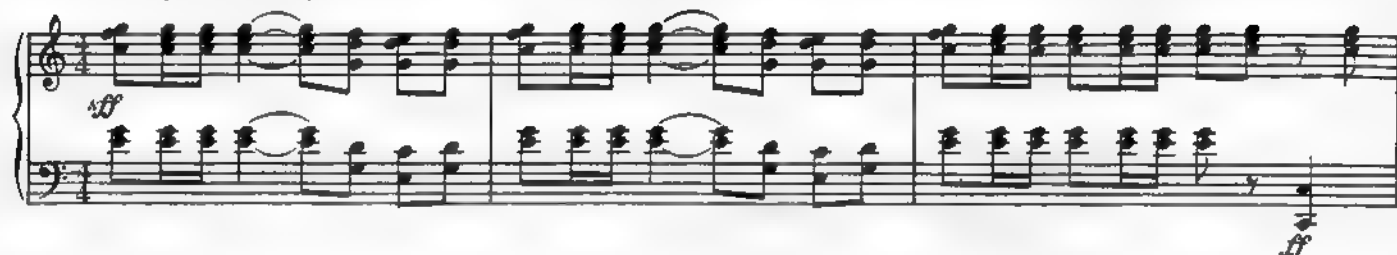
rit. molto*morendo**ppp*

ДЕЙСТВИЕ ВТОРОЕ

11. Скачки

Tempo di marcia (♩ = 96-92)

Orch. (senza Archi)



ЗАНАВЕС



(poco allarg.)

II (a tempo)

Banda
(на сцене)

111 Banda ed Orch (senza Archi)

Banda. (Tr-be)

Orch (Fiat)

sim.

113

Orch.

114 (a tempo)

(poco allarg.)

Banda ed Orch.

115 Просцениум. Встреча Анны и Вронского, благословение Анны

Orch. (Archi)

legato

First system of the musical score for measures 115-117. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The first measure of the top staff is marked with a piano (*p*) dynamic and the instruction *sotto voce*. The music is written in a legato style.

Second system of the musical score for measures 118-120. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. The first measure of the top staff is marked with a piano (*p*) dynamic and the instruction *sim.* (simile). The second measure of the top staff is marked with a piano (*p*) dynamic and the instruction *sim.*. The third measure of the top staff is marked with a piano (*p*) dynamic and the instruction *cresc.* (crescendo).

Third system of the musical score for measures 121-123. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. The first measure of the top staff is marked with a piano (*p*) dynamic. The second measure of the top staff is marked with a piano (*p*) dynamic. The third measure of the top staff is marked with a piano (*p*) dynamic and the instruction *Banda*.

Fourth system of the musical score for measures 124-126. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. The first measure of the top staff is marked with a piano (*p*) dynamic. The second measure of the top staff is marked with a piano (*p*) dynamic. The third measure of the top staff is marked with a piano (*p*) dynamic and the instruction *Banda*.

Fifth system of the musical score for measures 127-129. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. The first measure of the top staff is marked with a piano (*p*) dynamic. The second measure of the top staff is marked with a piano (*p*) dynamic. The third measure of the top staff is marked with a piano (*p*) dynamic and the instruction *Banda*.



(a tempo)

117 Banda ed Orch. (senza Archi)



12. Пуск ездоков. Падение Вронского. Признание Анны

Колокол, начало скачек

Doppio movimento (Allegro assai) (♩ = 152-160)

Orch.

sf *dim.* *p*
C-b. flag.

118 Fiatl *p ritmicamente*

2 Arpe *pp* 3 3 3

p

119 Fiatl *p* V-ni *sf*

Cor. 3

120

Tr-be con sord.

Archi, Timp.

sub. p, ma marc.

accento quasi sf

Tr-ne

121

cresc. poco a poco

sim.

Tr-be

sim.

122

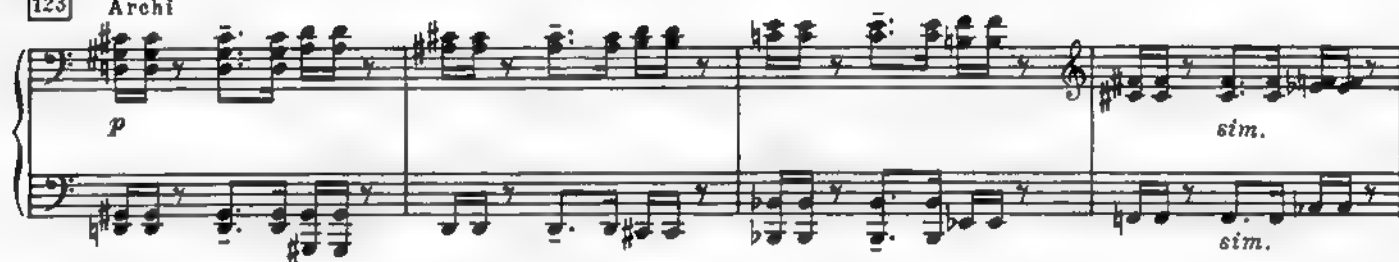
Archi

sf sf sf

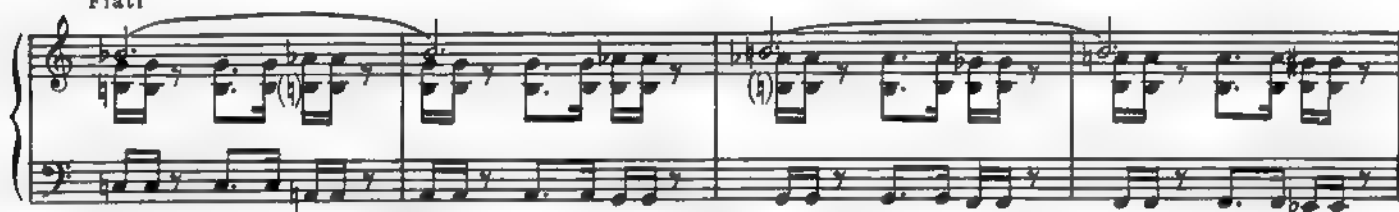
ff legato



123 Archi



Flati



124



125



[illegible]

First system of musical notation, measures 127-128. The treble staff features a melodic line with eighth notes and rests, marked with a forte *f* dynamic. The bass staff provides a rhythmic accompaniment with eighth notes. Both staves are enclosed in a dashed box with an '8' at the top and bottom.

Second system of musical notation, measures 129-130. Measure 129 is marked with a boxed number '129'. The treble staff contains triplet eighth notes. The bass staff also features triplet eighth notes. A dashed box with an '8' is present at the bottom of the system.

Third system of musical notation, measures 131-132. The treble staff includes a *sim.* (simile) marking. The bass staff also has a *sim.* marking. Triplet eighth notes are present in both staves. A dashed box with an '8' is at the bottom.

Fourth system of musical notation, measures 133-134. Measure 133 is marked with a boxed number '130'. The treble staff has a *Tr-be* (trill) marking. The bass staff has a forte *f* marking. A dashed box with an '8' is at the bottom.

Fifth system of musical notation, measures 135-136. The treble staff features a melodic line with eighth notes and rests. The bass staff provides a rhythmic accompaniment with eighth notes.

Measures 128-130. The right hand features a melodic line with a tritone interval (Bb to F) and a tritone interval (F to Bb). The left hand plays a rhythmic accompaniment of eighth notes.

131 Падение Вронского

Measures 131-133. Measure 131 has a forte (*ff*) dynamic. Measure 132 has a tritone interval (*Tr-ni*) in the right hand. Measure 133 has a tritone interval (*Tr-ni*) in the right hand.

V-o., C-b. flag.

Measures 134-136. Measure 134 has a forte (*ff*) dynamic. Measure 135 has a piano (*p*) dynamic. Measure 136 has a piano (*p*) dynamic.

Arpe

Measures 137-139. Measure 137 has a piano (*pp*) dynamic. Measure 138 has a piano (*pp*) dynamic. Measure 139 has a piano (*pp*) dynamic.

132 Tr-be Tr-ni

Measures 140-142. Measure 140 has a tritone interval (*Tr-be*) in the right hand. Measure 141 has a tritone interval (*Tr-ni*) in the right hand. Measure 142 has a tritone interval (*Tr-ni*) in the right hand.

133

Archi

pp
sim.
senza Ped.

cresc. poco a

134

poco al 136

f espess.
Tr-ba f espess.

135

135

135

136

Doppio meno (tempo di marcia (♩ = 96-92))

Orch.

(poch. accel.)

Banda (на сцене)

ff

♩ = ♩ *

Banda (на сцене)

ff

Orch.

p

f

Banda (на сцене)

(poco allarg.)

Orch.

p

* При исполнении одним пианистом ноты, награвированные мелко, не играют.

137 Чествование Махотина - соперника Бронского в скачках
(a tempo)

Banda (на сцене)

Orch.

Banda (на сцене)

Orch.

138 Анна на авансцене

Tr-be

Fag, V-le

f espress.

Banda (на сцене)

Orch.

Banda (на сцене)

Orch.

sim.

p

Vc., Fag.

fespr

Banda (на сцене)

Orch.

Flati

sim.

Banda (на сцене)

Orch.

V-ni

f espress.

sim.

139

Соло Анны

Banda (на сцене)

Orch.

Archi

p, ma espress.

cresc.

Banda (на сцене)

Orch.

f

ff

140

Banda (на сцене)

Orch.

ff

(ff)

Banda (на сцене)

V-ni I, II

Orch.

sim. cresc. molto

Banda (на сцене)

Orch.

(allarg.)

molto

141 (a tempo)

Banda (на сцене)

Orch.

Archi, Ottoni

Riduzione per il Pianoforte *)

*) Для исполнения одним пианистом

Banda

Orch.

Riduzione
per il Pianoforte

Признание Анны

Каренин один в луче света

Banda

Orch.

Riduzione
per il Pianoforte

Tutti *ff p creso.*

V-le, Tr-be

Tr-ni e Tuba

(Orch) *ff*

142

Orch.

ff

ff

f sub. p

attacca

13. Двойная жизнь Анны

Размышления Каренина

Poco più mosso (♩ = 108-104), ma quasi tempo precedente

Arch.

First system of the musical score for 'Размышления Каренина'. It features a piano introduction with a bass line and a treble line. The bass line has a melodic line with notes marked with accents (>) and a lower line with chords. The treble line has a melodic line with notes marked with accents (>) and a lower line with chords. The tempo is marked 'Poco più mosso (♩ = 108-104), ma quasi tempo precedente'. The dynamics include *p* (piano) and *sim.* (simile).

Second system of the musical score for 'Размышления Каренина'. It continues the piano introduction with a bass line and a treble line. The bass line has a melodic line with notes marked with accents (>) and a lower line with chords. The treble line has a melodic line with notes marked with accents (>) and a lower line with chords. The tempo is marked 'Poco più mosso (♩ = 108-104), ma quasi tempo precedente'. The dynamics include *p* (piano) and *sim.* (simile).

Third system of the musical score for 'Размышления Каренина'. It continues the piano introduction with a bass line and a treble line. The bass line has a melodic line with notes marked with accents (>) and a lower line with chords. The treble line has a melodic line with notes marked with accents (>) and a lower line with chords. The tempo is marked 'Poco più mosso (♩ = 108-104), ma quasi tempo precedente'. The dynamics include *p* (piano) and *sim.* (simile).

Fourth system of the musical score for 'Размышления Каренина'. It continues the piano introduction with a bass line and a treble line. The bass line has a melodic line with notes marked with accents (>) and a lower line with chords. The treble line has a melodic line with notes marked with accents (>) and a lower line with chords. The tempo is marked 'Poco più mosso (♩ = 108-104), ma quasi tempo precedente'. The dynamics include *p* (piano) and *sim.* (simile).

Fifth system of the musical score for 'Размышления Каренина'. It continues the piano introduction with a bass line and a treble line. The bass line has a melodic line with notes marked with accents (>) and a lower line with chords. The treble line has a melodic line with notes marked with accents (>) and a lower line with chords. The tempo is marked 'Poco più mosso (♩ = 108-104), ma quasi tempo precedente'. The dynamics include *p* (piano) and *sim.* (simile).

Видение дуэли с Вронским

144

(pp) sotto voce

Fl. *p* *mf* *mf* *mp* *cresc.*

Fag. *mf* *mf* *mp*

Cl. *p* *pp come sopra* *f* *ff*

V-ni *pp* *cresc.* *mf* *(d=d)*

146 Cl., Fag., C-fag., V-ni *p* *cresc. poco*

На другом конце сцены высвечивается поникшая фигура Анны (в последней позе сцены скачек). Она ждет реше-

a poco *(legato)*

ния мужа. Каренин медленно направляется к ней Анна закрывает лицо руками, словно в ожидании удара

Каренин предлагает Анне руку Безжизненная, убитая, она покорно идет с ним.

149 Анна и Вронский

espress., sempre legato il tema

Arché *pp* *sim.* *poco* *p* *V-ni I*

150 *f*

First system of the musical score. It consists of a grand staff with a treble and bass clef. The music features triplet patterns in both hands. The first measure of the treble staff is marked with a *dim.* (diminuendo) instruction.

Second system of the musical score. It begins with a measure box containing the number 151 and a tempo marking $(\text{♩} = \text{♩})$. The system includes a vocal line for the Soprano (Fag.) and a piano accompaniment. The vocal line is marked *pp* (pianissimo) and *sim.* (simile). The piano accompaniment has a *pp come sopra* marking. The system concludes with a *sim.* marking.

Third system of the musical score, continuing the piano accompaniment from the previous system. It features a grand staff with a treble and bass clef, showing a melodic line in the treble and a supporting bass line.

Fourth system of the musical score. It features a violin part (V-ni I) in the treble staff, marked *pp senza espress.* (pianissimo without expression). The piano accompaniment continues in the bass staff.

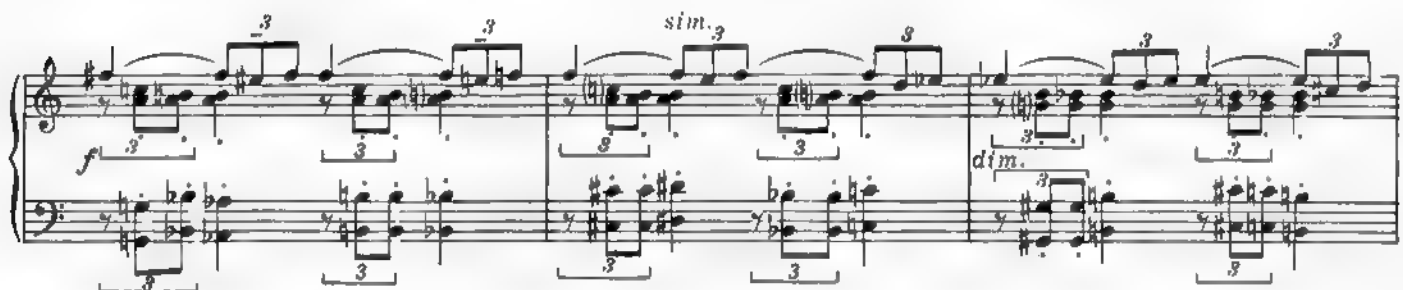
Fifth system of the musical score. It begins with a measure box containing the number 152. The system includes a Flute and Trombone (Fl. Tr-ba) part in the treble staff, marked *mf* (mezzo-forte). The piano accompaniment continues in the bass staff.

Sixth system of the musical score. It begins with a tempo marking $(\text{♩} = \text{♩})$. The system includes a piano accompaniment in the grand staff, with a *dim.* (diminuendo) marking in the first measure of the treble staff.

153 Анна и Вронский

V-ni I espress., legato il tema

The musical score is written for Violin I in a single system. It consists of two measures, 153 and 154, each containing six measures of music. The key signature has one sharp (F#) and the time signature is 4/4. The music is characterized by frequent triplets, indicated by a '3' over the notes, and is marked with slurs to indicate a legato phrasing. The first measure (153) begins with a piano (*p*) dynamic. The second measure (154) begins with a fortissimo (*ff*) dynamic. The notation includes various accidentals (sharps, flats, naturals) and rests, with the triplets often spanning across bar lines.



14. Болезнь и сон Анны

Анна одна

Andante assai (♩ = 50-52)

2 Fl.

pp dolciss.

Timp., Cassa, C-b. div. tremolo, T-tam

ppp

poco

rit.

156

Sostenuto (♩ = 72-69), senza metrum

V-ni II div. in 4

Появление Каренина и

ppp

pp sotto voce

Ped.

Бронского - pas de trois
(accel.)

trun (rit.)

trun (rit.)

trun (rit.)

trun (rit.)

157

(a tempo)
(senza metrum)

V-ni I, II div. in 8

(♩ = ♩) Cel.

ppp

V-c. solo *pp*

C-b. solo *pp legato*

Arpa

(rit.)

ppp

158

pp

(Ped.)

159

Archi

p legato, espress.

cresc.

allarg.

f

Ped

Появление станционного мужика

160 Più mosso (♩ = 92-96)
Arpe

sub. p

*

V-c. *poco sf*

poco sf

poco sf

cresc. poco a poco

sf

V-ni *sf*

161

Tr-ni con sord.

etc.

162 Archi *accel.*

Cor.

ff espress.

(poco allarg.) 163 Animato ($\text{♩} = 120$)

Tutti 3 3

ff ff

Sostenuto ($\text{♩} = 72$)
Archi, Cor.

164

fff espress., legato

rit.

Видения исчезают... Анна очнулась от кошмара. Она одна...

165 Lento assai ($\text{♩} = 40-42$)

Fl.

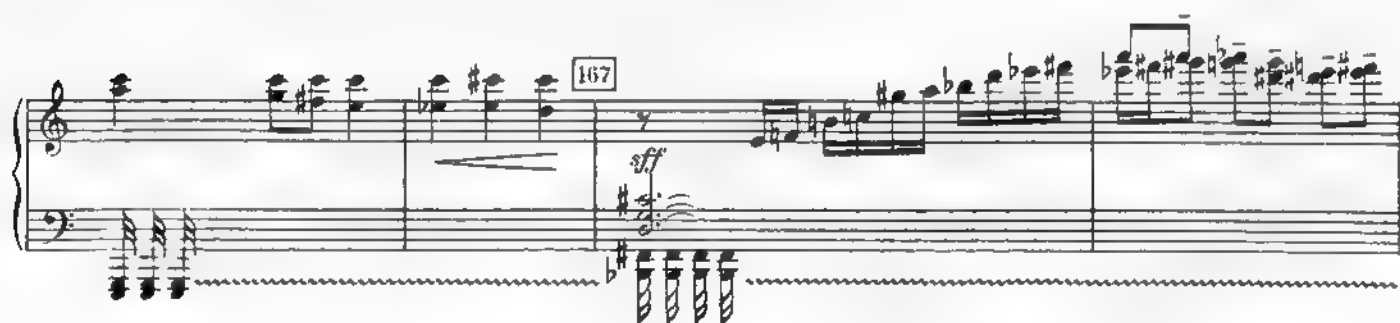
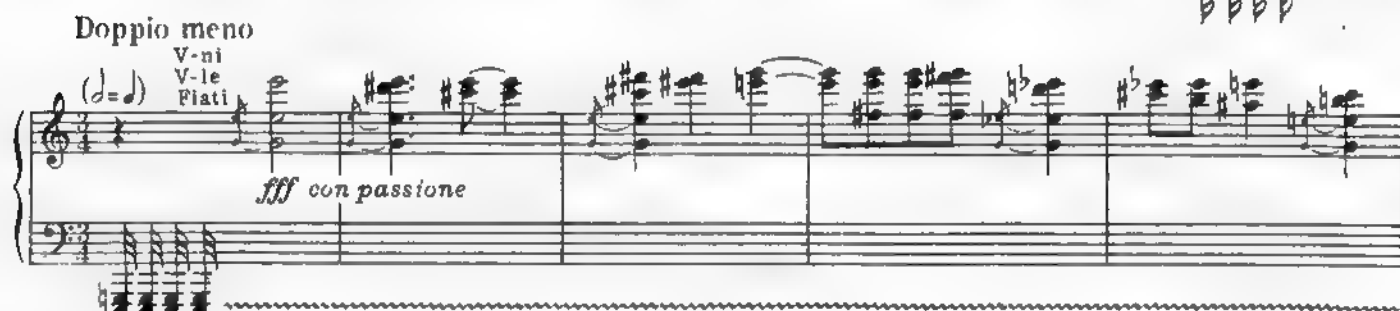
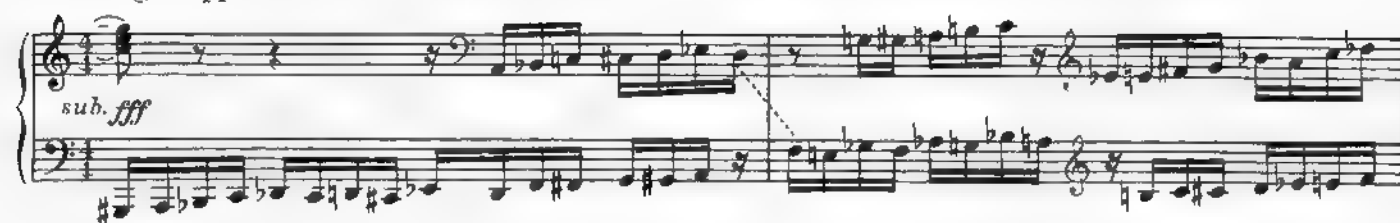
fff molto pp pp ppp

rit.

attacca

15. Побег в Италию

Появление Вронского
Allegro appassionato (♩ = 144)



*) Быстро как только возможно.

169

Ottoni

ff

allarg. Più pesante

170

Tr-be

Cor.

ff

171

Tr-be

ff

string.

Анна и Вронский (rit.)

убегают. Высвечиваются Каренин и „петербургский свет“. приговор общества, осуждение Анны.

172

Tempo I

Ottoni, Fiati

ff

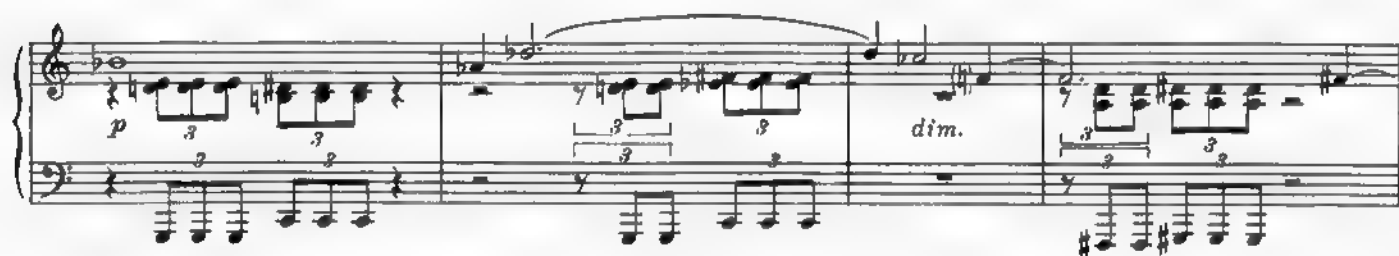
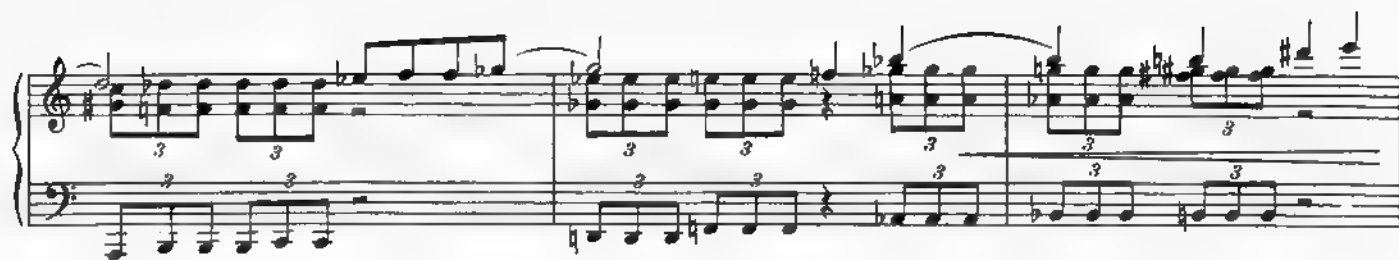
ЗАНАВЕС

ДЕЙСТВИЕ ТРЕТЬЕ

16. Вступление к третьему действию
и дуэт Анны и Вронского в ИталииAllegro moderato ($\text{♩} = 104 - 108$)

Arch. pizz. *p* *sotto voce* *sim.* *sim.* V-ni *legato il tema*

The musical score is written for piano and violin. The piano part is in G major and 3/4 time. It begins with a piano (p) dynamic and a sotto voce instruction. The violin part enters with a melodic line, marked with a legato instruction. The score consists of five systems of music, each with a piano and violin staff. The piano part features arpeggiated chords and triplets, while the violin part plays a melodic line. The tempo is Allegro moderato (104-108 bpm). The score is numbered 173 in a box at the end of the fifth system.



Дуэт Анны и Вронского

176 Adagio dolce (♩=44-48)

Fl. *f cantab.* *p* Arpe quasi Chitarra *pp legato* (senza Ped.)

177 Mandolino *p dolciss.* (*pp*)

poco

178

rall. a tempo (*pp*)

rall. 179 a tempo (*p*) (senza Ped.)

.) tremolo sempre simile

Fl. *p cantab.* 180 Archi *f espress.* Cor.

dim. *p*

rall. 181 *a tempo* *pp* *p dolciss.* *Picc.*

f

Анна достает медальон, долго и грустно смотрит на него

(*poch. rit.*)

Cor. ingl. 182 *p* *Cl., Fag.*

(тоска по Сереже)

(*a tempo*)

pp (senza rit.) *morendo* *PPP* *attacca*

(cl.)

17. Дворцовый церемониал

Вручение ордена Каренину

Maestoso (♩=84-88)

First system of the musical score. The treble staff begins with a **Tutti** marking and a **ff** dynamic. The bass staff includes a **V-c., C-b.** marking and a **ff pesante** dynamic. The music is in 3/4 time and features complex harmonic textures with many accidentals.

Second system of the musical score, continuing the piano accompaniment with triplets in the bass line.

Third system of the musical score, starting at measure 183. It includes a **ff** dynamic and a **4 Cor.** marking. The **ff pesante** dynamic is also present in the bass staff.

Fourth system of the musical score, continuing the piano accompaniment with triplets in the bass line.

Fifth system of the musical score, starting at measure 184. It includes a **ff** dynamic and continues the piano accompaniment with triplets in the bass line.

Tr-be
ff pesante

rall.

185 Каренин принимает поздравления.
a tempo

V-le
meno f

Fiatl

Tr-ba, V-ni 186
f marc.

187

musical score for measures 187-188. Measure 187 begins with a piano (*p*) dynamic and a *meno f* marking. The music is in 2/4 time, featuring a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with eighth notes and rests.

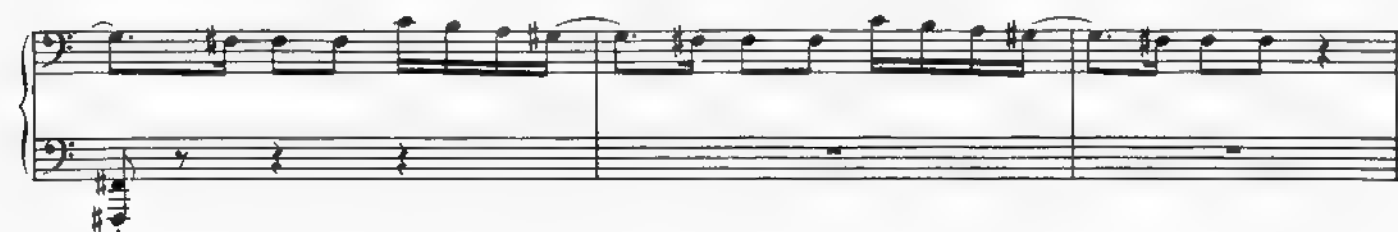
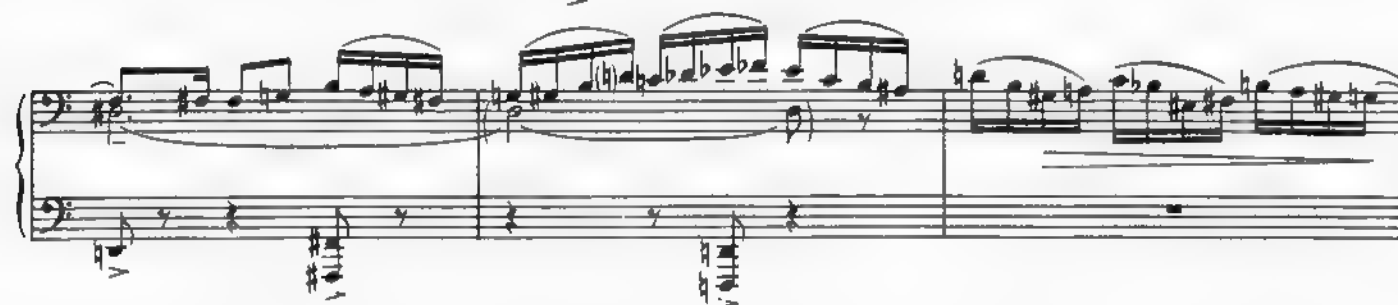
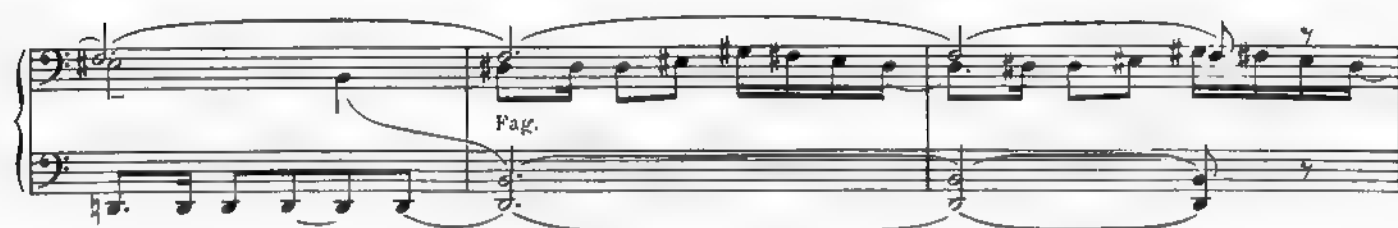
Continuation of the musical score for measures 187-188. The treble staff continues the melodic line with various intervals and rests, while the bass staff maintains the accompaniment pattern.

musical score for measures 188-189. Measure 188 is marked with a *mf* dynamic and the word *Fiati*. A dotted line indicates a crescendo from *mf* to *f* in the bass staff. The treble staff features a melodic line with eighth notes and rests.

Continuation of the musical score for measures 188-189. The treble staff continues the melodic line, and the bass staff provides the accompaniment.

Continuation of the musical score for measures 188-189. The treble staff continues the melodic line, and the bass staff provides the accompaniment.

musical score for measures 189-190. Measure 189 is marked with a *f marc.* dynamic. The treble staff features a melodic line with eighth notes and rests. The bass staff includes a *V-le* marking. Measure 190 features a *Cl.* and *V-c.* marking. The treble staff continues the melodic line, and the bass staff provides the accompaniment.



18. Свидание Анны с сыном и монолог Анны

Анна
Allegro appassionato (♩ = 132)

ff sempre

192

V-Ic
V-c.

The musical score is written for piano and violin. It consists of five systems of staves. The piano part is in the left hand, and the violin part is in the right hand. The tempo is marked 'Allegro appassionato' with a quarter note equal to 132 beats per minute. The dynamics are marked 'ff sempre'. The score includes various musical notations such as notes, rests, and accidentals. A measure number '192' is indicated above the piano staff in the third system. The violin part is labeled 'V-Ic' and 'V-c.' at the end of the fourth system.

193

194 V-ni (non div.)

fff *fff* *fff* *legato*

Навстречу ей бежит Сережа Музыкально-хореографический образ рисунка Врубеля

Sostenuto espressivo (♩=72-80)

rit.

195 Tr-ba V-ni

fff *fff*

fff *fff* *fff* *legato*

Появление Каренина, который уводит

196 (V-ni non div)

ff

ff

dim.

Сережу. *Fiati, Tr-ba con sord.* 197

ff

ff

ff

Arch. pizz.

dim.

(poco rit.) (a tempo)

p

V-c. solo

p

Анна одна. Отчаяние: „Я- как натянутая струна, которая должна лопнуть.“

198 Senza metrum, lo stesso tempo

V-c. tutti (div. in 3)

(p)

cresc. molto

(5)

199 Archi

ff (legato)

ff

legato

200

(ff)
V-c.

201 Archi

202

203 *listesso tempo*

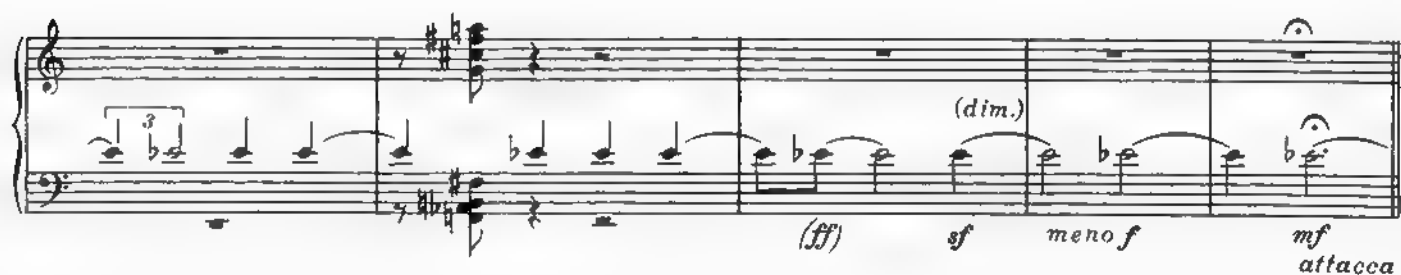
ff secco *ff secco* *sim.*



Анна решает ехать в театр, бросив вызов ненавистному „высшему обществу“. Лакей подает ей кружева



Анна у зеркала зло оценивает свою красоту, затем решительно уходит



19. Сцена в итальянской опере*)

Allegro moderato (♩=116-120)

Джульетта (сопрано) *p* Cru - del,

Ромео (тенор)

Orch. (на сцене) *p* *sim.*

Orch. (в яме) *p*

Дж. che mai fa - ce - sti!

Р. *p* Mor - te io vol - li a te vi-

Orch. (на сцене)

Дж. Deh! che scam - po al-cun t'ap - pre - sti!

Р. -ci - no! Fer - ma, è

Orch. (на сцене)

*) Здесь использован отрывок из оперы Беллини „Монтеки и Капулетти“

Дж. Oh rio de - sti - no!

Р. va - no! Cru - da mor - te io chiu-do in

Orch. (на сцене) *cresc.*

210

Дж. Ch'io con te l'in-con - tri al me - no, dam - mi un

Р. se - no.

Orch. (на сцене)

Дж. fer - ro! Un ve - le - no...

Р. Ah no, giam - ma - i! il con - su.

Orch. (на сцене) *f*

rit. [21] **Meno mosso** (♩ = 96-92)

Д.ж.

Р.

-ma - i! Vi-vi, ah vi - vie vien ta - lo - ra sul mio

Orch. (на сцене)

p

p

Meno mosso (♩ = 96-92)

Д.ж.

Р.

sas - so a la - gri - mar!

Ciel cru - del ah pria che

Orch. (на сцене)

p

p

Д.ж.

Р.

mo - rai miei di troncar dei tu!

Vi - vi, ah vi - vie vien ta - lo - ra sul mio

Orch. (на сцене)

Появление Анны

Дж. 

P. 

Orch. (на сцене) 

212

Дж. 

P. 

Orch. (на сцене) 

Orch. (на сцене) 

Riduzione per il Pianoforte 

Дж
vi - ve-re, quan - do tu dei mo - rir!

Р

Orch.
(на сцене)

Orch.
(в яме)

Riduzione
per il Pianoforte

Piati

Tr-be
con sord.

Дж

Р
Ces - sa, il ve-der-tiin pe - na, ac - cro - sce il mio mar - tir!

Orch.
(на сцене)

Orch.
(в яме)

Riduzione
per il Pianoforte

Cl., Fag

poco sf

mf

p

mf

213

Дж. *Ah, mio Ro-mo- - ol*

P. *Più non ti veg - go, ah par - lami! Un*

Orch. (на сцене) *pp*

Orch. (в яме) *Fl. (p)*

Riduzione per il Pianoforte *(p)*

Остракизм света... «Анна испытывала чувства человека, выставленного у позорного столба...»

214

Дж. *sempre cresc. non mi las - ciare an cor!*

P. *so - lo accen - to an - cor ram - men - tai no - stro a -*

Orch. (на сцене)

Orch. (в яме) *Flauti $\#2/2$ p cresc.*

Riduzione per il Pianoforte *(Ped) 3 cresc.*

Дж. *cresc.*
Po - sa - ti sul mio cor! Non mi la -

P.
- mor! Ram - men - ta il no - stro a - mor, ram - men - ta, ram -

Orch. (на сцене)
cresc.

Orch. (в яме)

Riduzione per il Pianoforte
(*) *(p) cresc.*

Дж. (rit.) 215 (a tempo)
- scia - re, non mi la - scia - re an - cor!

P.
- men - ta il no - stro, il no - stro a - mor! Giu.

Orch. (на сцене)
p

Orch. (в яме)
V-c., C-b.
pp legato

Riduzione per il Pianoforte
(rit.) (a tempo)
pp, ma distinto

Дж *rit.*
At - ten - di-mi!

Р
- liet - ta, (ah!) io man - co! (ah!) ad - di - o! (ah!) Giu -

Orch. (на сцене)

Orch. (в яме) *cresc.* *Tr-ni*

Riduzione per il Pianoforte *cresc.* *rit.*

... И Бетси отворачивается от Анны. Свет изгоняет Анну.

Дж *a piacere* *ff* *Allegro, ma non troppo (♩=120-126) **

Р *ten.* *El mo-re! oh Dio!*
(умирает)
- liet...

Orch. (на сцене) *ff*

Orch. (в яме) *ten.* *ff*

Riduzione per il Pianoforte *ten.* *a piacere* *p* *f* *ff* *Allegro, ma non troppo (♩=120-126) **

attacca

*) Quasi tempo l' Allegro moderato (♩=116-120)

20. Последний дуэт с Вронским и решение Анны

(Tempo precedente)

Дж

tacet

Orch.
(на сцене)

tacet

V-nl I

ff p legato

3 3 3 3

dim. molto

(J-J)

216 Анна падает на руки Вронского, он холодно ее утешает...

meno f, ma distinto il tema

poco

217 *più fesspress.*

218

dim.

219

First system of the musical score. The right hand features a continuous stream of triplets. The left hand provides a harmonic accompaniment. The tempo marking *sim.* (allegretto) is present.

Second system of the musical score. The right hand continues with triplets. A measure number box containing "220" is located above the staff. The left hand has a more active role with eighth notes.

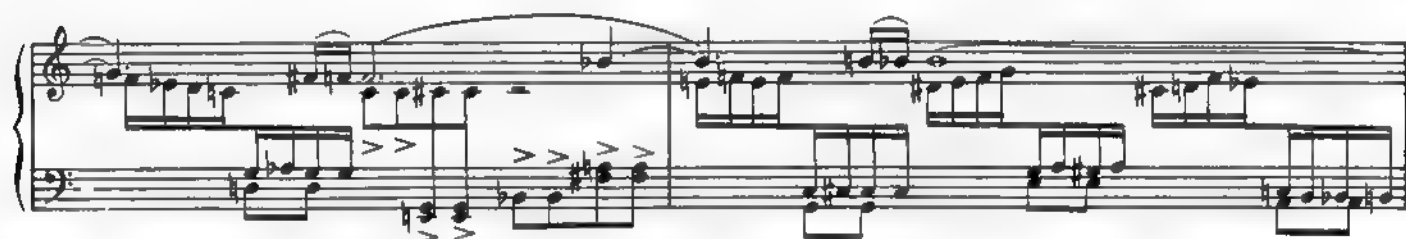
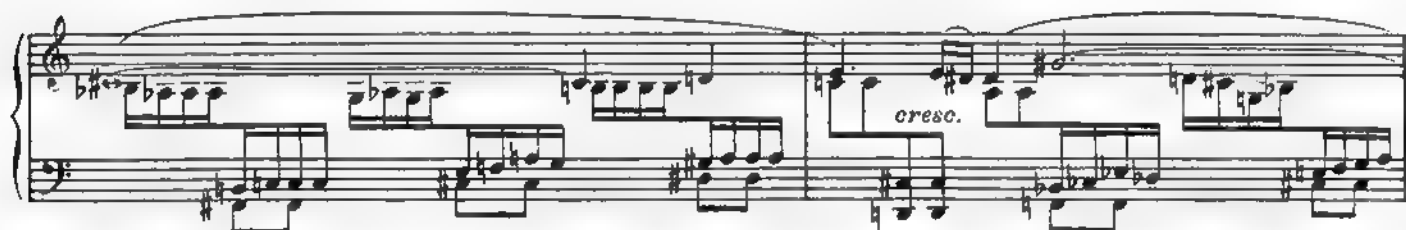
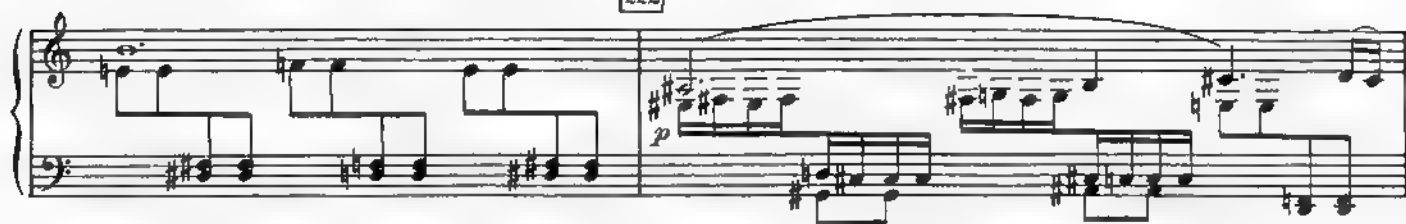
Third system of the musical score. The right hand has a melodic line with some grace notes. The left hand features a sustained, legato accompaniment. The marking *f legato* is written below the staff.

Fourth system of the musical score. The right hand has a melodic line with accents (*>*) and a *p* (piano) dynamic. The left hand has a bass line with a *(f)* (forte) dynamic. The tempo marking *sim.* is present.

Fifth system of the musical score. The right hand has a melodic line. The left hand has a bass line. The marking *meno f* (meno forte) is at the beginning, and *cresc.* (crescendo) is in the middle. A measure number box containing "221" is at the start.

Sixth system of the musical score. The right hand has a melodic line. The left hand has a bass line. The marking *ff espress.* (fortissimo espressivo) is at the beginning, and *dim.* (diminuendo) is at the end.

222



223

Анна видит Вронского с княжной Сорокиной: резвость, смяте-
V-ni (d=d)



ние Анны.



ff

Анна с отчаянной страстью обнимает Вронского.

224 V-ni., V-le

V-c C-b. *ff* *espress.*

ff

ff

225 V-ni, Flati

V-le

ff

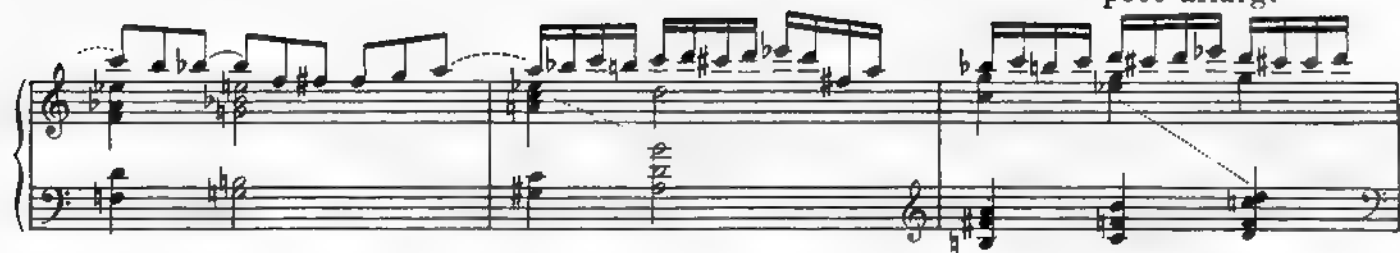
ff

226 V-ni

Ottoni

ff

poco allarg.



Анна одинока...

Poco più pesante (♩ = 92-96)

227



229



Появление станционного мужика

V-ni, V-lo

229

Poco meno mosso

(ff) legato

Tr-ni con sord.

V-c.,
C-b.,
Tuba*ff**ff**sim.**ff*

etc.

230

ff pesante

Анне видятся Каренин с Сережей, общество на

Tr-bc

скачках, „сцена у позорного столба“ в театре, воображаемое венчание Вронского с княжной Сорокиной .

станционный мужик держит над их головами венцы.

231

poco allarg. a tempo

attacca

21. Смерть Анны

Последний монолог Анны

Sostenuto assai (♩ = 66-69)

Archl, Cor.

First system of musical notation. The treble clef staff contains a melodic line starting with a half rest, followed by a series of eighth and quarter notes. The bass clef staff contains a bass line with a half rest followed by a series of quarter notes. The tempo marking *fff legatiss., espress.* is written below the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line with various intervals and accidentals. The bass clef staff continues the bass line with a series of quarter notes. A dynamic marking *fff* is present in the bass staff.

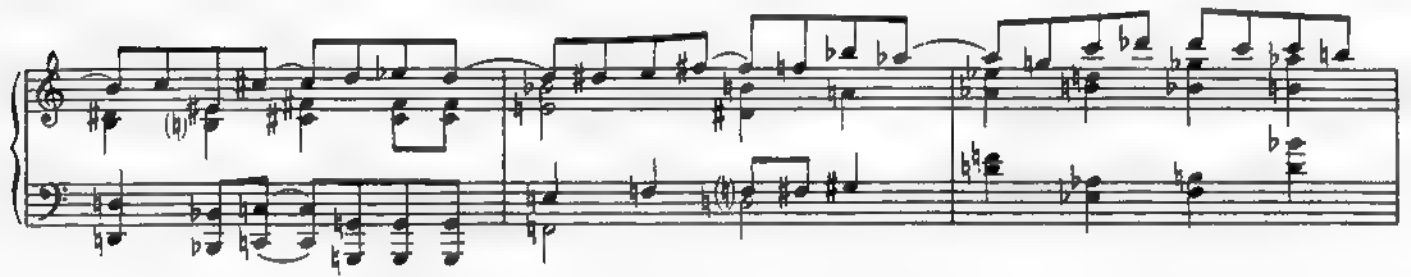
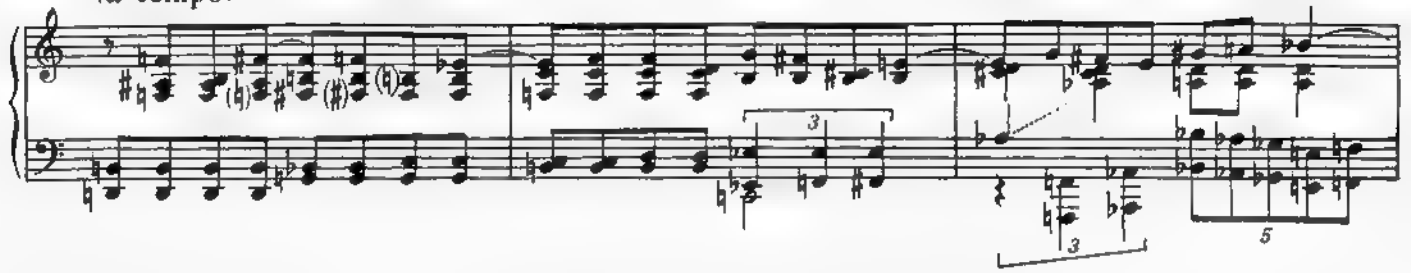
Third system of musical notation. The treble clef staff features a melodic line with a measure number 232 in a box. The bass clef staff includes a triplet of eighth notes marked with a '3' and a quintuplet of eighth notes marked with a '5'.

Fourth system of musical notation. The treble clef staff continues the melodic line with a series of eighth notes. The bass clef staff continues the bass line with a series of quarter notes.

Fifth system of musical notation. The treble clef staff continues the melodic line with a series of eighth notes. The bass clef staff includes a quintuplet of eighth notes marked with a '5' and a triplet of eighth notes marked with a '3'. The tempo marking *(poch. allarg.)* is written above the treble staff.

233

(a tempo)



234



Senza metrum (♩♩♩♩ = ca 1 sec.)

235 * Анна: "...Этих улиц я совсем не знаю. Горы какие-то, и все дома, дома...

1 *sf pp parlando, non articolato* 2 3 4 5 6

C-b. div., Cl. basso, C-fag.
Arpe, Cassa

poco Ped.

И в домах все люди, люди..Сколько их, конца нет, и все ненавидят друг друга.

7 *mf distinto* 8 9 *mf* 10 11 12

Camp.

Зачем эти церкви, этот звон?... Все неправда, все ложь, все обман, все зло...

13 14 15 *mf* 16 17 18 *mf*

Где я? Что я делаю? Зачем? Господи, прости мне..."

19 20 21 22 23 24 25

(cresc.)

* Исполнение текста балериной или звучание женского голоса из оркестра - по желанию.

Приближается поезд.

236 Allegro moderato (♩ = 72-69)

ppp *cresc. molto poco a poco al* 239 *sim.*

237 *(p)*

Вдали проходит с фонарем станционный мужик, каким мы его видели в прологе балета...

238 *(p)*

239 *(p)*

Анна бросается под колеса...

Percussione

flegato

1 2 3 4

240

5 6 7 8 9 10

Archi

dim. molto poco a poco al fine

Свет гаснет... Темнота...

11 12 13 14 15 16

241

17 18 19 20

^{*)} C-b., V-c. flag.

ЗАНАВЕС

lunga, morendo

(pppp)

^{*)} При игре на фортепиано смену гармоний исполнять не надо.

СОДЕРЖАНИЕ

ДЕЙСТВИЕ ПЕРВОЕ

1. Пролог. Вокзал Николаевской железной дороги	1
2. Бал. Котильон	4
3. Мазурка (соло Анны)	10
4. Танец Анны с четырьмя кавалерами	12
5. Бал продолжался... Бологое; метель	15
6. Петербург. Салон княгини Бетси Тверской	28
7. Размышления Каренина	40
8. Объяснение Каренина с Анной	42
9. Сон Вронского	46
10. Падение Анны	50

ДЕЙСТВИЕ ВТОРОЕ

11. Скачки	53
12. Пуск ездовых. Падение Вронского. Признание Анны.	58
13. Двойная жизнь Анны	71
14. Болезнь и сон Анны	78
15. Побег в Италию	82

ДЕЙСТВИЕ ТРЕТЬЕ

16. Вступление в третье действие и дуэт Анны и Вронского в Италии	84
17. Дворцовый церемониал	88
18. Свидание Анны с сыном и монолог Анны	92
19. Сцена в итальянской опере	98
20. Последний дуэт с Вронским и решение Анны	106
21. Смерть Анны	114

**ЩЕДРИН РОДИОН КОНСТАНТИНОВИЧ
„АННА КАРЕНИНА“**

Балет. Клавир

Редактор *В. Суслин*
Лит. редактор *К. Дамько*
Худож. редактор *В. Мессерер*
Худож. редактор *И. Каледин*
Технич. редактор *Г. Заблоцкая*

Подписано к печати 30/IV-1974 г.

Формат бумаги 60×90^{1/8}

Печ. з. 15,5 Уч. изд. з. 15,5 Тираж 1500 экз.

Изд. № 7896 Т. п. 1973 г. № 66

Цена 3 руб. 57 коп. на бумаге № 1

Издательство „Музыка“, Москва, Неглинная, 14

Интердрук - типографский комбинат
Лейпциг - П/18/97

Ц 90407-303
026(01)-74 66-73